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# The "Playfulness" Meeting Place of Children's Art with Modern and Postmodern Art

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## Abstract

In this article, we will seek to interpret the playful content of modern art, to identify those characteristics that enhance its playful character, its relationship with children's art and the extent to which the characteristics these still affect postmodern art. The writing of the article was based on study of literature, works of art as well as on observation (diary) and study of children's works due to the teaching in experience of the course of visual arts in primary education. The main findings are summarized in the fact that playful is a meeting place for children's art and adult art, since artistic creation is governed by the principles and norms applicable to the play. It was found that children's art is a source of inspiration for contemporary artists. That the element of playful features particularly the artists of the period of modern art. While the period of postmodern art is a reference to the oldest art, which was appropriated with a superficial approach without any internal process. Art during the period of postmodernism is not interested in covering the vital human needs, it does not use metaphysical language in the representation of the world, it is indifferent to authenticity, it is closer to the market, to consumption and to media culture. A culture that rejects the purity and dominance of the structure that is more playful, ironic and eclectic in style. Due to the fact that this issue has not been thoroughly studied, our findings may be a benchmark for future research and study. Therefore, it is considered interesting to investigate this particular question.

**Keywords:** Playfulness, Play, Creative Process, Modern Art, Children's Art, Postmodern Art

## 1. Introduction

The element of playful in art is a necessity. It frees artists from conventions and rules of the past and helps them to express themselves authentically. Many elements that exist in the process of the play exist in the creative process. There is a causal link between play and creativity (Bateson & Martin, 2013; Huizinga, 1989). Many artists such as: Kandinsky, Klee, Matis, Picasso incorporated in their work elements contained in the game as well as elements of children's art. These artists considered that the perception of a child who was free from the boundaries of common sense and the adult world was ideal for the artist. They considered infancy as the golden age of visual perception (Savoie, 2017). The present study examines the necessity of playful spirit in the artistic process as well as the quest for playmaking in the works of artists during the period of modern and postmodern art. He also studies

the general influence of children's art in contemporary art. The examination of this topic through the examination of works of modern and postmodern art we consider to be an important offer in modern literature. Further and more thorough study of the issue is needed in the future. In particular, the period of postmodernism needs to be explored in greater detail, whether the playful element and the characteristics that exist in the process of the play are found in the works of the artists of postmodernism.

The aim of this study is to highlight the importance of the playful spirit in artistic creation, especially today that the development of technology and media tend to make art a commodity. Art in its deepest essence was always a paradox even when it was clear in terms of its forms and content. Truth together and lie, reflection of reality but also its undoing or art is a play with its own rules of creation where players are the artists themselves. As Sniderman (1999: 480) argues, "All play activities exist in a real-world context, so to play the game is to immerse yourself in that context, whether you want to or not. In fact, it is impossible to determine where the "game" ends and the "real life" begins. The innovative Duchamp touches the ultimate of randomness, believing that art is nothing, but a small game among the people of all times. Art critic Tomkins (1965), referring to the art of Duchamp, said that Duchamp suggested that art could be a form of play, a play between the artists and the onlooker. For the remaining years of his lives, he sought opportunities to combine his love of art with his love of chess. Duchamp in chess game not interested in winning or losing at chess, but emphasizes the similar feeling he has playing the game in the creating art. Bradley Bailey's essay, "Passionate Pastimes: Duchamp, Chess, and the Large Glass", demonstrates that Duchamp's identity as a chess player is so thoroughly inter fused with his work as an artist that the two activities are aesthetically and conceptually inseparable (Naumann, Bailey & Shahade, 2009). When in the creative process there is the concept of playful, the process that is free from respect and submission to rules and principles then the expressive freedom defines the concept of artwork. Many creative people are extremely playful (Bateson & Nettle, 2014: 219).

Paul Klee is a typical example of an artist for whom the purpose of art is to uncover the truth through an original artistic creation that does not obey in rules, and which challenges the already existing rules of the time that cured. In his works he attempts an endoscopic idiosyncratic approach. He penetrates the area of the unconscious maintaining lucid consciousness and expressive purity. True art does not obey rules, but shapes each time its own rules, transforms existing ones into a climate of freedom and spontaneity. The artist, free from contracts, hints, and bans, is called to give the battle with his material, to organize his space and to express himself. The canvas becomes thus the arena in which painting develops as a part of the artist's life, the place of expression of the emotional world. In this battle the result will be judged by the degree of freedom of the creator. When, the creator senses there are all the elements that exist in the process of play then the outcome is successful. The playful spirit, the perpetual childlike spirit, is what opens the portal of creation. Winnicott (1971) taught us that only by playing are the child and the adults free, to be creative. According to Schechner (2017:89) play is a mood, an activity, a spontaneous eruption therefore it is difficult to give it a definition.

In this study, the concept of the play is characterized by the ability according to Pieron (2003) to emerge from the current reality and to participate in a stance of free thought. The game is defined as a free act that is felt as imaginary and is found outside the daily life (Huizinga, 1989). The game is surrounded by mystery and weirdness it is voluntary, entertaining, out of the ordinary, focused on rules (Eberle, 2014:215; Savoie, 2019). It is characterized by expectation, surprise, enjoyment, strength, balance, understanding (Eberle, 2014:222). Features that we encounter in art, as pointed out by Huizinga (1989) art and creation emerge and develop as a game. The Schiller, it says that where there is aesthetic freedom, there is always the instinct of the game. Sicart (2014) believes that the enthusiasm, motivation and willingness to engage, which characterize playfulness, are more important than the game itself. Dewey (2010) considered playful as more important than play because one may play without being really playful.

Many scholars agree that playful is a personality predisposition that makes the person more likely to get involved in a situation or environment to make it more enjoyable or fun (Barnett 2007; Glynn and Webster 1992; Trevlas, Grammatikopoulos, Tsigilis & Zachopoulou, 2003). Glynn and Webster (1992) uncovered that playful adults are spontaneous, expressive, fun, creative, and silly. The similarity in playfulness factors for children and adults suggests that playful remains, in many ways, consistent across age. The benefits of playfulness are common for

children and adults, including enhanced creativity, humor, motivation, and positive affect (Barnett 2007; Glynn and Webster 1992; Guitard, Ferland, and Dutil 2005; Tegano 1990). Huizinga (1989) considered that humans are *Homo ludens*, an inherently playful species. In this study, "playful" is used to describe that state of mind in which a person can think flexibly, take risks and allow emergence creative thoughts (Youell, 2008). In the first section, the introduction of this study is a reference to the objective of the study, a brief presentation of its modules, as well as a general reference to the concept of playfulness, play and creative process.

The second section of the study analyses in theory the necessity of the playful spirit in the creative process. Initially reference is made to the concept of playful and its characteristics. The effect of children's art is examined in the works of great artists of the period of modernism. Then reference is made to the playful character of artistic creation. The third section examines the concept of play work through works and artists of the period of modernism, becomes a more specific reference in the decades of 60 and 70. The fourth section approaches the period of postmodern art and its basic characteristics. Reference is made to the concept of playful spirit during the period of postmodernism while at the same time investigating its effect on works of art during that period. At the same time, art is examined during the digital revolution. A combination of literature, artwork and calendar was used for the purpose of the implementation of this study. The collection of data was carried out through the study of the bibliography and through the recording in a diary of personal observations of the author during his teaching as a teacher of visual arts in primary education and as Artist.

## **2. Playfulness is essential to art and creativity**

In the painting work of many artists of the 20th century becomes evident the need of the artist to find through his art the virtues of childhood. Miro claims that he managed to paint well when he "unlearned the technique and entered the space where mind and hand move freely". Miro's work is distinguished by poetry, childhood, imagination, humor and the spontaneity of the play. His works are scattered by organic forms and shapes that constitute his personal semantics. A semiology that, while codifying and "refining" his rash feelings, never stands in the way of the innate "childhood" and the spontaneity that distinguish his writing. Humorous, imaginative and seemingly at least childish-naïve shapes seem to hover in an enigmatic space. Miro and many other spiritual people have urged liberation from the bonds of rebirth and neoclassicism, going back to the roots of civilization, prehistory, the child, the subconscious. Miro borrowed evidence from these roots, but he himself was a great child, a modern primitive, creating images of timeless and global scope. Miro is the best example of *Homo Ludens*, the man who plays, the term invented by the Dutch philosopher Huizinga (1989). With his book *Homo Ludens*, Huizinga (1989) introduced the game as a fundamental element of civilization, which permeates the basic activities of society. Huizinga (1989:237) believes that all human activities, which produce meaning and meaning, have the structure game. Miro, with his spontaneous and perfect, innocent and infallible technique, proves in a society that the less he generates the more he produces, that if it is too much trouble, the creation is a free activity.

### **2.1. The children's painting inspiration for the artists**

If we look at child painting and see it free from rules and conventions, then we may feel its power. We need to learn from child painting if we want a true art. For the child, the image is not a communication desire. It is the visible part of a personal, private and internal energy that acquires meaning only in the area of his personal effort to face reality. Child painting is a vector of a tremendous unconscious power according to Kandinsky where in his teaching in Bauhaus, he used very often children's paintings (Argan, 1998:486-489; Worgwag, 1998:71). The expressionist of the movement of the "Blue Rider" poetic and undercover based on an instinctive primitivism that emphasizes the abstract forms, the psychological and symbolic aspects of the, line and the color, studies and leverages the children's Painting as a source of inspiration. For children painting is not an activity separate from the rest but a need as natural or imperative as the need to eat or play.

Lack of photo shading, molding, transparency, lack of perspective and three-dimensional performance of space, vivid colors, emotionally charged proportions, coarse contours, explosive lines and colors elements found in Children's painting influenced many artists such as Kandinsky, Klee, Miro, Calder, Dubuffet, Chaisac, Tinguely,

Niki de Saint-Phalle, Dufy, Picasso. All these artists recognized the artistic effort of the child as a genuine form of art and admired it for its characteristics that differentiate it from the art of adults. This recognition had already contributed from the late 19th early 20th century studies on children's designs of E. Cooke, G. Kerschen steiner, G. Luquet, the development of pediatric psychology Morgenstern, Piaget, the art historian Corrado Ricci who acknowledged the Children's drawings as an art form, large exhibitions with children's designs in galleries of Europe and Russia, the theory of significant form, the theory of Gestalts, and the writings of Freud.

All, of these artists approached children's art consciously to borrow those elements that would help them release their work by abandoning conventions and rules that restrict the authenticity of expression. Today more than ever we need simplicity, immediacy, and sincerity of children's art. But to assimilate all these elements and to integrate them creatively into our work, to become the common of children's art, it is necessary to descend into the world of kids, a world in which painting is needed both natural and imperative and the Game."The game is the child's first initiation into art, or rather the first tangible specimen of art", said Baudelaire (1996:33, 36). Artistic creation is an adventure that continues until the completion of the project. The children experience this adventure through the unknown that unfolds before them, ignoring the result, for completion, for the finished imaging of the work. It is necessary to rediscover the child in us, to discover or rather to recognize our living space, and our ability to play. The vital space for the adult is a place of internal personal experience and experimentation. It is the space where lack and emptiness is recognized and symbolized by creativity, as symbolized in the small child with the intermediate object, namely with the game. The world that manufactures the child in the game is in the measure of his ego, which causes him relief and emotional balance (Tsiantzi, 1996).

## 2.2. The playful character of artistic creation

I find the child in my means that I can to dream, to admire, to be surprised and to risk the characteristics that we encounter in every genuine form of art. Let us not forget that rational thinking does not take us too far and that language, poetry, music, art, science is rooted in the myth created in the childhood of mankind. Let us open ourselves to the spirit of childhood, let us surrender to it, only then will we feel and live the words of Rillke (1996:71) "oh how thou my soul in the wooden horse, you grabbed someone and carry him over there into the realm of the nonstop heroic, where one is fiery and glorious with the most terrible stirring in his hair". When the artist begins the battle with the canvas, a battle with his self tries and struggles to reach the opposite shore without always clearly is clear of its boundaries. The artist in this battle becomes creative only when he could internalize and exploit the psychic potential of all the previous stages of his lives. Mamford (1997) argues that "the artwork is the visible fountain of drinking water, with which people share their deep hidden experiences. Art comes from the need for man to create for himself, beyond all the demands of simple animal survival, a world full of meaning and value from his need to be thoughtful, to reinforce and to promote to more permanent forms those precious Pieces of his experience, which would otherwise be avoided too quickly or would sink too deep into his unconscious and would be impossible to recover". In this battle, the artist discovers every time a new road as soon as possible and again without end. Really who is the one who defines the end, the work itself is what sets the boundaries of the artist simply follow. There is no end to the creative process a sequel governs the Painting Act, since it arises from a need undefined that cannot be harnessed, this need is as compelling and natural as the game. When in this process there is the playful spirit then its result is genuine and true, element necessary in every work of art. The ability to play is ubiquitous, in every creation, in every work of art, in how we live the everyday life. Schiller (2006) wrote "man only plays when in the full meaning of the word he is a man, and he is only completely a man when he plays".

The play involving creative seeds are not a mere memory of experiences, but a creative re-creation, a process in which the child combines the data of his experience with each other to build a new reality, which responds to its curiosity and needs. The creative function of a fiction is a function essential to the birth of artwork not only to the child but to the adult. The play is a free activity that moves within its own boundaries regarding space and time, according to rules freely accepted. It is an activity which is not related to any necessity, utility or material interest. The game is outside the logic of everyday life, has nothing to do with duty or truth. The action is accompanied by a sense of exacerbation and intensity, to follow the jubilation and relaxation. It is difficult for anyone to deny that

these qualities apply equally to artistic creation. The playful character of artistic creation is so evident that it hardly needs to be explained by examples. The play as well as artistic creative activity is a free activity we play only if we want whenever we want and for as long as want. This freedom, this margin granted to the action of the player, artist is an essential element of game as well as of the creative process and partly explains the pleasure it causes. The result is uncertain, and there is up to the end doubt as to the outcome.

Art does not obey logic, or theories, which it constantly denies, has its own logic and is not interpreted in words (Barron, 1969). The artist as the child often does not know whether what he did is good or bad. He simply feels the need through his work to express and announce to others his attitude towards a situation, an experience, a feeling (Fisher, 1972: 8). The child designs for himself and not for others, he designs what he knows and not what he sees, he plans to better understand what he partially knows. He wants to make his mark we would say to express his identity, the fact that he is a special person. In the play, there is the possibility of improvisation many times imperative and necessary. In the play, there are rules, not fixed or strict, rules that suspend normal laws, which temporarily create a new law, rules that, are voluntarily respected and that even the player can break. The rules of the play offer security so the player has a greater scope for freedom of action. If we look back on the art history, we will see that the same is true there.

In painting, for example, the laws of perspective are largely conventions, creating a common recognizable style. These rules have a something arbitrary each artist has the right to reject them and paint without them, namely, to compose his work beyond the established conventions. Especially after the First World War, and under the influence of the Armory Show the new trends in art showed that the artist could turn his creative energies into the subconscious, explore the pure visual forms and structures, and transform the sense of time, a space and movement, art could no longer be defined solely based of Virtualization, Renaissance perspective and classical proportions. The way of representation of space is not common in all seasons and cultures. According to Panofsky (1991) the representation of space is not an objective, but a symbolic form that responds to the general worldview of various cultures. Each artist expresses a different aspect of the infinite reality through forms symbolic and proportional to the level of consciousness that he has conquered. So, a simple theme acquires various levels of meaning. Various ways of artistic expression-according to Chapman (1993) can be considered as different ways of understanding life, and human experience.

Kandinsky, in the catalogs of the "Blue Rider" exhibitions at Glot 2 Gallery, announced in 1912 the purpose of the movement we do not promote any specific form, we only want to illustrate through the variety of presented forms the Different expression of the internal necessity of each artist (Kandinsky, 1977; Kandinsky, Marc & Lankheit, 1989). Himself in the "first abstract watercolor" project approaches the world of forms with color spots and linear shapes that grow freely on the painting surface as if he was a small child who faces for the first world (Selz, 1957: 127,132). The expressionist of the "Blue Rider" which emphasizes the abstract forms, the psychological and symbolic aspects of the line and the color, studies and utilizes children's art as a source of inspiration. Painting can be the effortless expression of the artist's temper, such as the writing and mumbling s of a child who dives his fingers into the paint. But the artist proceeds beyond self-expression, the automatic projection of morphological elements that come from the subconscious (archetypal forms). The artist begins with a mysterious and amorphous substrate which in the second phase begins to delineate so that the lines determine the form.

### **2.3. The artistic process as well as the play progresses through contrasts**

Modern art does not hesitate many times to abolish the nice as aesthetic value, and replace it by expressive ugliness or distortion. Art is not always beautiful the expectation for a pleasant and impressive result restricts the artistic process. The artistic process cannot be based on strict discipline and adherence to certain standard rules. At this point, modern art meets the children's paintings and the play. According to Gaillois (2001) the game is a free activity which ceases to exist once it takes the character of obligation or joins a productive feasibility. It resembles the artwork because although it seems unpredictable in its evolution, this does not mean that it is unregulated, but that it depends on the artist's freedom to invent solutions for the formulation of his work. Here you can see the

relationship of both the play and the artistic process with the fantasy world, which places both the play, and the artwork in a peculiar realm of space and time which varies from reality. And as the logic of a play is not characterized by a harmony of continuity but is built on internal contrasts that have an important role in its evolution, so the artistic process progresses through contrasts (Wallon, 2012). Contact with art for children is a pleasant, open and free activity. Children when they create-play feel satisfaction by participating in a process free from the meaning of what is right, and what is wrong. They express in their own way that it matters to them. They are not constrained by the expectation for an obvious and striking result, but most of all they feel that they have fun. According to the view of many educators, the game is an expression of the relationship of the child with the whole of life Lowenfeld (1991) considers art as a form of play, while we consider the play to be an art form.

### 3. Playful in modern art

At this point we will try through movements and artists to see where modern art meets the game. The effect of children's art on modern art as we have already mentioned was decisive. Many artists of the 20th century in their effort to liberate themselves from the bonds of Renaissance and Neoclassicism went back to the roots of civilization, prehistory, the child, the subconscious. Among these artists Miro borrowed elements from these roots to create a visual language that codifies and refines his emotions without ever standing on the way of the innate childhood and the spontaneity of scripture. Miro paintings are also distinguished for their imagination, humor, poetry, and lyricism characteristics that we often encounter in children's works. The art of Miro proves in a society that the more it produces, the less it creates, that if producing it is trouble to create is a free activity. Klee is resorting to the primary way of expressing children to create a code of visual communication beyond the visual reality. The paintings of the Klee with the playful rhythm of color patterns combined with the curious hieroglyphically shapes create the impression that they will begin to dance. His compositions are characterized by the "children's design", the imaginary element, the paradoxical titles and the sense of humor.

Another great artist of the 20th century Matisse (1999:326) had told Andre Verdet in 1952 that "we need to know to preserve the freshness of childhood in the contact we have with things to preserve this naivety. One must be a child in all his life, while being a man and drawing his power through the existence of things-and not weakening his imagination because of the existence of things". We must see things as if we were seeing them for the first time and like when we are children, the loss of this possibility removes from the artist and the ability to express them in an original and personal way. A typical example is the Dada that has been playful since birth. The challenge of Tzara, who argued that "art is not serious" (Caws, 2001:304). The Dada said that art is freedom from any obligation and therefore art is like a game that opposes every utilitarian act. The overthrow of every logical order and the apotheosis of the absurd paved the way for surrealism and metaphysical painting. The common place of play and surrealist are found in dreams and in games with roles, surrealistic games where the miraculous sprung from the random (Rosenberg, 1952; Stefanidis, 2002:420).

The element of playful is still in the works of German Expressionists. Their art may be a protest each apparent order, against beautifying and Aestheticism. The color itself forms the shape, and it seems to come from a vivid imagination here the color can become the message, which can allow the viewer to participate in the spontaneous knowhow of the creative person. Jean Dubuffet (1901-1985) one of the most important post-war French artists, considers art beyond fashion and gallery, is where you don't expect it, to those who paint like children, obeying their inner world. Action painting in its first stage was characterized by randomness and spontaneity. This randomness was associated with the gestural expressiveness of dripping in the works of Pollock, Mathieu and others. The play of free movement of the hand on canvas, the physical spontaneity of the dripping as genuine playful, was based on an anti-narrative and proverbial stage in relation to the playful of surrealism. According to Rosenberg (1952) the canvas was more like an arena on which the artist could act, rather than a space on which he would recreate, re-plot, analyze, or express an object real or imaginary. What would register in the crate was not an image, but an event.

### 3.1. Modern art in the decade of 60 and 70

In the decades of 60 and 70 with traps, environments and events, public participation was decisive for the uncontrollable effect of "Art play ". Many artists in the period of modernism had proceeded to an example of experimental action that appreciates improvisation, exploration and danger. These artists questioned the tyranny of the gallery walls and other institutional arrangements that isolate art from everyday life. During 70 the artists of the Fluxus movement (Joseph Beuys, Wolf Vostell etc.) open the boundaries of artistic institutions and destabilize any effort that marks a clear boundary between art and serious life, for example the performances of Kaprow (1993) and other members of the Fluxus group. These artists discovered an essential element of the children's play its vague and fluid boundaries (Rodriguez, 2006). These movements expressed the Dionysian and "festive" act of art which is indifferent to the outcome of the acts, definitively reintroducing the function of randomness and unpredictable. In these happenings the artists created an environment outside the canvas, and in the very life that was named "Theatre of the Painter". With happenings the artwork asks for the participation of the viewer to be completed. The happenings offered the experimental theatre the reappearance of pantomime. The reborn the interest in improvisation, released the movement to the dance and dropped the strict border between the professionals and amateur dancer. The basis of happenings was the theory of Cage based on Zen that theater art as "pointless game" or as an "action for the purpose of erasing the distinction between art and life".

The playful played a decisive role especially in the evolution of art in America. The Pop Art with the decorative use of the image for the criticism of consumerism and its apotheosis Pop Art will use a new visual vocabulary to criticize consumerism, technological optimism, "joyful society" and its apotheosis. It is a reaction of mocking, ironic and critical.

The kinetic art and the Op-Art are akin to playing through their love for randomness (Wind, 1963:98). The works of Op-Art create a visual game, (dizzying visual effects), the illusion that the colors in the works vibrate, the shapes move, and the patterns change one moment to positive and the other to negative (Arnason, 2013: 699-711). They cause the impression of a continuous movement since the movement is never real but is related to visual perception (Bridget Riley, Y. Agam, Carlos Cruz-Piez, Jesus Rafael Soto and Larry Poons). As the viewer moves from one end of the project to the other, the colors and shapes are appropriately positioned alongside each other, and with strict geometry they seem to change creating a visual game. In kinetic art instead the movement is real. The works are either self-propelled, or powered by the viewer, either by mechanical energy, electricity, electromagnetism (Jean Tinguely, Takis, Daniel, Young, Giorgio's Zongolopoulos, Rockne Krebs, Otto Piene, Xenakis, Vasilis Geros, Tanimanides), and either from the currents of the air, random movement (mobiles of A. Galder, Julio de Parc, Rickey). This creates a "new art" that seems to compose the speed, the sense of the play, the technique, and the joy. Typically, Tinguely (1960) with his self-propelled humanized machines, where they stagger, bounce, sound, break bottles, and paint with Surrealism's "automatic" writing, satiates our industrial era. He wants to exorcise the agony of the industrial universe by humanizing the machines. Marangou in 1995 wrote about the work of Takis in the exhibition, Fields of power, Hayward Gallery, London. "Takis's proposal is clear and straightforward. Art can be a game, and the game can be fun". It is easy to trace a point of contact between the Galder game, and that of Miro. But while Galder's forms operate simply as mobiles, without any further meaning and reading, the play in Miro's overalls is a game of ingenuity. In Miro according to Argan (1998: 537) "once the thin frozen surface of the logic is crushed immediately blooms the capriccio flora of the unconscious".

After 1965 they appear in the field of art, works which belong to an intermediate space – between the figurative and abstract art that we could characterize as an area of counter fort. In this area, there are trends such as: Post Minimal, Process Art, Conceptual Art, Land Art, Body Art, Art Povera, Fluxus. These tendencies dominate the decade of 70 and have a perception of the art that sometimes is related to the Dada perception of anti-art (seeking to release the art from its urban, contractual boundaries) and sometimes related to the perception The "Art as Concept" of Duchamp, enriched with ecological, experiential and communicative perceptions that came from the new life conditions of the post-industrial society (Naumann, 1999). Especially in the decade of 70 art forms such as mail-Art with the postal works of art to unsuspecting citizens through the post office, the copy-art of the copy,



the games with the photocopiers and the game of traces of graffiti, have not only playful character but they are pure games. In the late '70, the visual actions had begun to be accepted by the art world. The idealism of the '60 and the early '70 had been rejected and his position took realism and professionalism. In '80 the artistic scene in New York and not only, influenced by the spread of liberalism, urban ideals, conservative governments and dominance of the media, placed particular emphasis on the projection, and trade of art. The generation of these artists although they were familiar with the idea of the relationship of consumerism and the media surpassed the basic command of the conceptual art of the "idea over the product" and turned to painting and even with the traditional way.

#### **4. The necessity of playfulness in postmodern art**

In our time, cinema, advertising, television, video, e-mail, computers, the Internet and magazines impose a barrage of ready-made images (Asimov, 2004: 634). This makes it even more difficult for the artist to express himself in a personal way, as if he was seeing things for the first time. The full prevalence of urbanization and consumerism has gradually imposed uniformity and standardization on the social life and behavior of people, shaping the "mass culture". The media forms and digitally imposed "mass culture" at a fast pace in almost all society. Industrialization, urbanization, mass media have led to the consolidation of a commercialized mass and triviality culture. In the late 20th century despite the mobility that is observed in the Art field, art is an art mediated by the image of TV, mixes and mimics older forms and techniques (Fischer, 1981). The art movements of the second half of the 20th century do not present anything groundbreaking modernist, but they standardize the radical content of the movement's art of the first half of the 20th century. Duchamp himself, the leading figure of Dada, blames the newlyweds for uncritical transformation of the challenge into simple aesthetic value (Richter, 1966: 207, 208). Fischer considers as a symptom of this crisis the divorce of art from society which makes art a spectacle and a commodity (Debord, 2012). The art is disassociated from its social role where now the most advanced form of product is the image and not any specific product. An image recognizable, massive, lie, kitsch and understood by a large audience, who sees it in museums and buys it in the galleries. The term kitsch observes the author Milan Kundera defines the attitude of the one who wants to like it at all cost, and in the greatest possible number. Today the public is called to consume objects and fashions instead of visions. The subject is no longer at the heart of the world, autonomous and free to do, but is heterogeneous, both of himself and his social surroundings. The competitive disposition of the play, the challenge, the randomness has elapsed for the sake of "cooler" postmodern logic. The shift of sensitivity to the object and the cold art is perfectly correlated with the dominance of television and the P/C, "cold" cool objects according to McLuhan (1964) with which the generation of the 60 was raised. In 1969 Seth Siegel Laub organized an art exhibition with photocopies, the Xerox Book Project (photocopy book). In fact, they didn't need an exhibition space. The exhibition was the list and the works could be reproduced, shared, sent.

##### **4.1. Art at the time of the digital revolution**

Technological development has decisively influenced the art that it wanted to experiment and to express itself with the new media. Digital media enabled it to experiment. Very quickly the experimental creations acquired an "expressive dimension" and "digital art" was established in museums and galleries. Art, technology and technical relations are now becoming more and more intimate. In an era of digital revolution, the artwork becomes public domain. Copies of it may be circulated in cyberspace where if there is no interference on the part of users are all identical. Now the artwork is not interested in covering vital human needs, it does not use metaphysical language in the representation of the world. He is interested in the quantitative reproduction of art. Postmodern art is indifferent to authenticity it is interested in the quantitative reproduction of art. McLuhan & Gordon (1964) theory is confirmed where he underlines the catalytic role of mass media in shaping culture. The medium is identical to the message. That is, digital reproduction is identical to the artwork. Postmodernism seems to seek the fragmentary, the ephemeral, the discontinuity, preferring the difference from uniformity. Pluralism is the great opportunity and the big problem of postmodern art because it creates confusion and stress which instead of leading to the widening of optics often leads to the path of stereotyping, typical form of mass culture. Today art is a reference to the oldest art, which is appropriated with a superficial approach without any internal process. A new

more popular culture emerges, a culture that is closer to the market, to consumption and to the culture of the media. A culture that rejects the purity and dominance of the structure that is more playful, ironic and eclectic in style. As Cauquelin (2007) says in her book, *Contemporary Art* "The concentration of tradition and innovation, modern forms of presentation and look that is pointed to the past, characterizes what is called, conventional, postmodern." The Jameson (1991:54, 55) emphasizes the "shallow" and the preoccupation of modern civilization with the superficial appearance. While the culture of modernity could be judged based on certain fundamental criteria, hence, the distinction between high culture or low or popular or which could be even confrontational or provocative, postmodern culture is commercialized and judged by what gives immediate satisfaction and brings profits. He stresses that postmodernism has been enchanted by the "degraded" landscape of sloppy and the (kitsch), the culture of television series, and the reader's, the advertising and the motels, the post-midnight television programs and the B-movies of Hollywood, the so-called "literature" of the romantic vipers and thriller, the popular biography and the detective novels of mystery and science fiction. The essential content of genre art is emptiness and silence. It's "The open place of disappointment" by B. Oliva and "The Lost Country" of the T.S. Eliot. Today the work of an art is becoming more and more the form of an experiment, betraying the charm that the artists of the 20th century media have in its science and developments. In a technologically advanced society, where information and telecommunications technologies influence and penetrate all human activities, individual and social, and create what is called the information society and knowledge society, the role of the artist becomes, however, progressively more and more undefined.

As revealed by the study of literature, the existence and necessity of playful during the artistic creative process has not been studied in detail. The majority of research concerns the relationship of play in general with creativity. Due to this fact the findings of this study may be a benchmark for future research. It is therefore considered interesting to study this issue.

## 5. Findings – Discussion

The notes in the diary during the teaching of the visual lesson in Primary Education and the study of the literature showed that:

Art is a paradox, it has its own rules of creation but many times as the play does not obey rules but it overthrows the already existing rules. In the play there is the possibility of improvisation, there are rules voluntarily respected, not firm or strict where the player can break. Artists during the creative process are free to either follow or overthrow the rules as for example the period of modernism, especially after the First World War where artists ignore the rules of Renaissance perspective and classical proportions.

Art is a play between artists and the viewer (Tomkins, 1965). The decades of 60 and 70 with the traps, the environments the happenings, with the artists of the Fluxus movement (Joseph Beuys, Wolf Vostell etc.) public participation was decisive in the uncontrolled outcome of the "game of art". These movements expressed the Dionysian and "festive" act of art which is indifferent to the outcome of the acts, definitively reintroducing the function of randomness and unpredictable. In these happenings the artists created an environment outside the canvas, and in the very life that was named "Theatre of the Painter". With happenings the artwork asks for the participation of the viewer to be completed.

There were artists such as Marcel Duchamp where in their work the two activities of the play and creation are aesthetically and conceptually inseparable (Naumann, Bailey & Shahade, 2009).

The skill of the play is present in every creation, in any artwork (Winnicott, 1971). The playful character of artistic creation is so evident that it can hardly be explained by examples. Bateson and Martin (2013: 110) believe that many creative people are extremely playful. His research (Nettle, 2007) showed that people who are playful are also creative. There is obviously a causal link between the play, the playfulness and the creativity (Bateson & Martin, 2013). The research suggested that playfulness can facilitate creativity (Baird, Smolwood, & Schooler, 2011; Batey & Furnham, 2006).

The play as well as artistic creative activity is a free activity. We only play if we want whenever we want and for as long as we want. This freedom, the margin provided to the player's action as well as the artist is an essential element of the play as well as the creative process and partly explains the pleasure it causes. The result is uncertain and there is up to the end doubt as to the outcome. The artist as well as a child often does not know whether what he did was good or bad. He just feels the need through his work, like the child through the game to express and announce to others his attitude towards a situation, an experience, a feeling (Fisher, 1972).

It seemed that humor has common characteristics with the play such as: Social signals, linked to a positive mood, are inherently motivated and do not require additional external rewards. Humor helps the positive mood which according to Lyubomirsky, King and Diener, (2005) stimulates creativity.

The playful spirit is evident especially in the works of the artists of the period of modernism. The artists of modernism in their quest to liberate themselves from the conventions and rules of the past sought an art that inspired from the characteristics and virtues of children's art and the play.

From the decade of 80 we live a constant weathering of the social fabric. The person in the age of globalization is marginalized, alienated, crushed. It is no longer at the heart of the world, autonomous and free to do, but it is heterogeneous, both of itself and of its social Xs. It is called to consume objects and fashions instead of visions. In this environment, the barrage of images makes it difficult for the artist to see things as if they were seeing them for the first time.

Today the role of the artist becomes more and more undefined. Living in a technologically advanced environment characterized by complexity, fluidity and change, artists can create authentically only by playing as children. Research considers that there are serious threats to the full bloom of playfulness, play and creativity not only to artists but to children. Modern life poses serious threats to the full bloom of play and creativity in children (Johnson, 2007:8). This explains why modern research focuses on the constructive use of technology by children to build knowledge and skills while preserving their playful mood and positive moods, such as curiosity and creativity (Williams & Johnson, 2005).

## **6. Conclusion**

We conclude that the playful spirit runs through every genuine and authentic form of expression. The playful is a necessity for contemporary artists since it helps them express themselves authentic. We have seen that many elements that exist in the play process also exist in the creative process. The creative process arises from an unspecified need as exciting and natural as the need for the game. When in the creative process, there is the playful spirit then the result is genuine and true, necessary element in every work of art. At this point, Modern Art meets children's paintings and play. There is a causal link between game and creativity (Bateson & Martin, 2013; Huizinga, 1989). Many artists, such as Kandinsky, Klee, Miro, Picasso incorporate in their work elements contained in the game, as well as evidence of children's art. The playful spirit, the Eternal Child spirit, is what opens the gate of creation. Huizinga (1989) considered that humans are, *Homo Ludens*, an inherently playful species. Only by playing the child and adults can, be creative Winnicott (1971). According to Gaillois (2001) the game is a free activity that ceases to exist once it becomes a liability. The play looks like a work of art, because although it seems unpredictable in its evolution, it does not mean it is unruly. It depends on the freedom of the artist to invent solutions for shaping his work. Here you can see the relationship of both the game and the artistic process with the fantasy world, which puts both the game and the work of art in a strange realm of space and time that differs from the reality. As the logic of a game is not characterized by a harmony of continuity, but is based on internal contradictions which have an important role in the evolution of, the artistic process develops through contrasts (Wallon, 2012).

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